

Introduction to Buddhist Art

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Introduction

In a sense, the modernism of the period in recent works of Picasso, Sirohi and even forms of labour in the process of its reproduction in frames which are with Sirohian comments applied as photographic – now develops a Buddhist love for the simple extraneation – a complex simple stroke called middle-path which derives in the aesthetic regime a simple grey-green, or bluish-naïve, or even finally a cinematic life which is also reddish-magical – and forms of Buddhist lives in a poor, life of crumpling going on here – called crumpled – the infinite is also a drug habit, which then is Western Buddhism but actually more poetic in Tibetan Buddhism – just the Spanish-Urdu Brujillia in a Urdu way perhaps – this is called linguistic signs – what language does it resemble this baroque, and organic even poor and cinematic process of finally the dialect – Prakrit or Hebrew? Simple infinite debates then on its simple complex middle-path and what is called crumpled, fragment – in fact in a contemporary rendition something like a fragment.

I. The simple theoretical analysis – is it modernist

When a transcendental is applied to a painting like Picasso – it reflects in complex forms of in fact reflection – it is therefore high art. In the simple Buddhist sculpture and art it is flat, so not modernist – but there can be a modernist Buddhist painting when it reflects. In some sense the minimal blues is also maximal as blues music, and jazz, and Prophetic traditions which then reflects the Buddha which is complex on the middle-path as in fact simple life of a ritual and just that. Which is then the maximal and centrality of Buddha and its art forms which in a virtual rendition is about creative cinema, images from films, juxtaposed to Tibetan experimentalism, medicine, and a form of life called in Quine and Carnap since it is called modal in Buddhism, like a simple modernist art which transforms to a better world as possible in Buddhism, that its hardships and that is Buddhism's message. As Dalai Lama today argues – we are free, we are infinitely free with Sirohi, because he is happiness – the painting also argues it is a complex path to Enlightenment and Nirvana – it is just not possible to figuratively apply that life – as if I were a filmmaker who makes films in cuts of this painting or these paintings – as if modernism was available to the poor Buddhists – we are simple exploited by wealth – we are the poorest in cinema life. We mean that Sirohi argues it is simple to interpret art – but the line, point and curve analysis is then

visible, or there in this simple interpretation – it is simply infinite now for Buddhists – thank you, we are happiness now, not before, currently explaining our failures to Sirohi – he simple believes it is Nirvana to be creative as Buddhist works are saying and labours to produce what we are calling ‘experience’ of suffering – we already know Nirvana in Sirohi.

II. Paintings In Simple Modernist Art of Buddhism





